

American Art News

VOL. XVI., No. 33. Entered as second class mail matter.
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MAY 25, 1918

—10 PAGES

SINGLE COPIES, 10 CENTS

SPECIAL ANNOUNCEMENT SUMMER ISSUES

After this issue the AMERICAN ART NEWS will be published, as usual, during the summer, monthly, until Saturday, October 12 next, when the weekly issues will be resumed, and a new volume will begin.

The regular monthly summer issues will be published on Saturdays, June 15, July 13, August 17 and September 14.

RED CROSS ART SALE

Mr. Michael Friedsam, as chairman of the Art Dealers and Artists' Red Cross Committee, has arranged an art auction for Monday evening next, at the Waldorf-Astoria which, it is hoped, will add many thousands to the Red Cross Fund. Instead of making cash contributions, the art dealers, antiquarians and contemporary artists were asked by the committee to make donations of art objects.

The works donated were on exhibition at the Ritz-Carlton Hotel on Thursday, yesterday, and will be on view through today. On Thursday the Receiving Committee, composed of Mr. Henschel, Mr. Robinson, of Dreicer & Co., and E. M. Sperling, of the Kleinberger Galleries, were on duty at the Ritz-Carlton.

Generous gifts, several of which have values of several thousands of dollars each, have been received. The donors include M. Knoedler & Co., the Kleinberger Galleries, Henry Reinhardt & Son, Lewis & Simmons, Ralston Galleries, John Levy Galleries, Henry Symonds & Co., E. Gimpel & Wildenstein, the Canessa Galleries, Vitall Benguiat, the Erich Galleries, the Dawson Galleries, Dikran G. Kelekian.

Several artists have made donations, Louis Mark, portraitist, has donated a portrait sixty by forty inches, to be painted at the designation of the highest bidder, and M. A. Rasko fifty etchings, aquatint and dry point portraits of President Wilson.

The auction will follow the dinner to be given by the several "teams" to celebrate the windup of the Red Cross campaign of this week, and promises to be a most notable event, as art works to an approximate value of \$100,000 have been contributed by the dealers, artists and private collectors.

In order that the sale shall not be too long there will not be more than 30 works offered, all of high value.

The List of Donations

The donors of the art works to be sold and their gifts are as follows:

Bourgeois Galleries—Portrait of a Young Man by Marcellus Koffermann (from the Stanford White collection).

C. and E. Canessa—XVII century Chinese Ming plate.

Charles of London—XVI century Italian banner.

Chehminski, Jan V.—Equestrian portrait of Marshal Joffre.

DeMotte of Paris—Early XV century carved wood statue of St. Gregory (French).

Ehrich Galleries—Portrait of Young Man, by Jean Grimoux (1680-1740), signed.

P. W. French & Co.—Early XVI century Flemish tapestry (Teniers subject), woven by Guillaume Wernier in Lille.

E. Gimpel & Wildenstein—A picture.

D. G. Kelekian—Large Rhodian plaque (XVI century), large Bokhara plaque (XVII century), large Persian plaque (early XV century).

F. Kleinberger Galleries—Two paintings by Francesco Guardi (St. Mark's Place and the Procurator's Building).

M. Knoedler & Co.—Landscape by J. Francis Murphy.

Kouchakji Freres—IX century Rakka tabouret.

John Levy—Landscape by José Weiss.

Lewis & Simmons—Flemish carved wood figure, XVI century (from the collection of Sir Guy Laking).

Harrington Mann—Canvas 30 by 25 in. on which he will paint portrait of the highest bidder.

E. & A. Milch—Louis XIV frame for Harrington Mann portrait.

Louis Mark—Canvas 60 by 40 in. on which he will paint portrait of the highest bidder.

Newcomb-Macklin Co.—Louis XIV frame for portrait by Louis Mark.

M. A. Rasko—Fifty aquatint and dry point etchings, signed by him, of President Wilson.

Henry Reinhardt & Son—Portrait of Sir Thomas Twysden, Bart., by Michael Dahl (English, 1656-1743).

Mrs. Horace Russell—Painting by Martin Rico (from the Judge Hilton sale).

Arnold Seligmann & Rey—Original Louis XVI Cartel clock by Lepine (collection of Mr. Jules Porges, Paris).

Prof. Elia Volpi and Mr. Guglielmetti—XVII century life size terra-cotta group by Pierre Pouget (French, 1622-1694), "The Apparition of Venus to Aeneas."

Macheb Galleries—"Monhegan Island," by Frederick J. Waugh.

Kraushaar Galleries—"Waiting the Return of the Boats," F. Legout-Girard.

The Committee of Selection was composed of Messrs. Emil Sperling, Michael Dreicer and James B. Townsend.

The ballroom of the Ritz-Carlton is given for the exhibition and the catalog is printed by the Goerck Art Press as its donation.

SARGENT IN ENGLAND

John Singer Sargent, as was recently intimated in the AMERICAN ART NEWS' Boston Letter, returned to England. He sailed several weeks ago.

Mr. Sargent's movements are always carefully veiled and few celebrities are so shy as he is about taking the public into his confidence. He never has anything to say about his work and only on the rarest occasions has he consented to express an opinion in print.

He has been obliged to go to England, it is said, to attend to certain private business affairs and will return in three months.

EDITH RANGER ARRESTED

Edith Ranger, sister of the late Henry W. Ranger, the artist, who died November 7, 1916, was arrested on a charge of perjury Monday last, and taken to the District Attorney's office.

Miss Ranger was indicted several days ago on a charge of "conspiracy and subordination of perjury," being accused of falsifying a will of her late brother.

PARIS EXPELS ART WRITER

A special cable to "The Evening Sun," from Paris, dated May 21 says: "Robert Dell, for more than a quarter of a century Paris correspondent of the Manchester "Guardian," yesterday was put on the train for Havre, enroute for England, having been expelled from France as an objectionable person.

"The 'Journal,' which sympathizes with Dell, expresses the opinion that the decision of the Government evidently was due to Dell's recent correspondence on the debate in the Senate and the Foreign Affairs Committee concerning the roles of M. Poincaré and M. Ribot in the peace negotiations in 1917.

"Dell, whose intimates always have been leading French internationalists, including such men as Anatole France and Romain Rolland, has been notably pacifist in his ideas.

[Robert Dell was for some three years the Paris correspondent of the AMERICAN ART NEWS, and also acted

THE PARIS SALON

Paris, May 11, 1918.

The display held at the Petit Palais by the combined Sociétés des Artistes Français and Nationale des Beaux Arts makes no claim at a revival of the Spring Salons suspended since the war. Its principal object is the collection of funds for different charitable organizations in aid of artists and their families supported by these societies. Regulations especially instituted for the occasion limited the scope of the exhibition and it can only be considered as a small selection from among the work of the more prominent members of both groups. With a few exceptions proposed by the city authorities who put the Petit Palais at the disposal of the two exceptionally amalgamated bodies, the exhibitors were restricted to artists of French nationality. The famous American painters, Elisabeth Nourse, Walter Gay, W. T. Dannat and D. Ridgway Knight who, by virtue of long residence and participation in the Paris Salons have practically obtained French citizenship, benefited by the favor.

A Retrospective Room

The retrospective room devoted to the Salon de la Société Nationale's deceased presidents is a feature. It comprises some of Rodin's most magnificent busts, the little known portrait of the Pope, for which the great sculptor went to Rome in 1915, and that of M. Clemenceau which the President of the Council and Minister of War returned to its author "with thanks" among others. Several pictures by the late Edgar Degas are most instructive, the stately "Portrait de Famille" belonging to a period when he was still under the influence of Ingres, different pictures in his earliest more tentative and latest freer manner, and one or two belonging to an intermediary stage give a synthetic view of the evolution of the great impressionist's style.

The cartoon for certain panels in the Sainte Geneviève frieze at the Panthéon by Puvis de Chavannes, one Meissonnier, one or two Carrières, some half dozen of Carolus Duran's finest and earlier portraits, complete this interesting manifestation from past schools.

Historical and Allegorical Works

Compositions allegorical and historical directly reminiscent of the war are fairly numerous. M. Bartholomé's marble tomb for a soldier is one of the most impressive of these. Roll symbolizes the call to arms in 1914; François Flameng is allegorical in one picture and historical in another (a scene from the battle in Champagne in 1915); Georges Scott, who follows in the footsteps of Detaillé and who has, unfortunately, more opportunities than his forerunner had for studying war at close quarters, has rendered the battlefield of Les Eparges strewn with dead in an appropriate monochrome; a dressing-station with its medley of nationalities, while his "Avance sous un tir de barrage" at Douaumont is a valuable piece of documentary evidence.

Portraits in painting and sculpture of the Allies' chiefs, civil and military, are not wanting. An equestrian portrait of Sir Douglas Haig by Jeets, busts of M. Clemenceau and Gen. Joffre, of the Alsatian patriot-priest Abbé Wetterlé, of Edith Cavell and different heroes in the French armies are as inevitable as they are, generally, welcome in so important a manifestation at this particular date in history.

Other Than War-Time Pictures

Among the exhibits which make no appeal other than purely artistic one is, in the picture section, of a composition by Maurice Denis, "La Lumière Intérieure," an idyllic family group, with candor of its expression coming very near to certain early Italian masters. The feeling in Desvallières' paintings is less calm. Charles Guérin is again in his fashion, concentrated. Aman Jean, Lucien Simon, Dauchez, Lebasque, Henri-Martin, Prinet, are characteristically represented. The general public's admirations will accrue to Bonnat who, at the age of 85, paints with the vigor of his prime, to Weerts (with a portrait of the artist), to Baschet (with a sound pastel of Houtreux of the Académie), to Paul Chabas, Aubertin, Cayron, Humbert, Lauth (the last three fashionable and feminine) to Lévy-Dhurmer (mysterious); E. and L. Maxence (clean and pictorial), Le Sidaner (poetic), La Touche, etc.

A fine landscape by Auguste Lepère justifies the celebrated engraver's passion for his brush and palette; a name famous in dramatic literature has signed a portrait of a Parisian actress; Abel Faivre has taken a holiday from his cartoons in the Echo de Paris, while Auguste Matisse, with two majestic panels takes position as, perhaps, (Continued on Page 2)



"APPARITION OF VENUS TO AENEAS"

Pierre Pouget (French 1622-1694)

Lifesize Terra Cotta Statue

Donated by Prof. Elia Volpi and Mr. Guglielmetti to the Red Cross Art Sale.

BLIND WAR RELIEF DISPLAY

The daily afternoon receptions and teas at the Anderson Galleries this week, where the large exhibition of pictures and art works for the benefit of the American-Belgian-French-British Permanent Blind War Relief Fund is on, and which have been interesting affairs with prominent speakers and artists to "do their bit" in entertaining visitors—will be continued through next week. This will give further opportunity to art lovers to secure good pictures and art objects at reasonable prices and to thus aid a most appealing and worthy charity.

A cable received this week by Mr. John Harding, N. Y. manager of the fund, from Mr. Nelson Cromwell in Paris, announced that he had purchased D. Ridgway Knight's already famous war picture, "Battle of the Marne" now in the current Paris Salon, and had presented it to the fund.

in that capacity for the Burlington Magazine of London. He left our employ for good and sufficient reasons in 1913 and later the Burlington Magazine also dispensed with his services. While a good writer and well versed in art matters, we did not find him a reliable correspondent or representative, and his pacifist views, even before the war, and while it was threatening to break, were plainly expressed.—Ed.]

PORTRAIT OF PRESIDENT

On exhibition in the galleries, No. 566 Fifth Ave., is the latest portrait of the President, portrayed as delivering his war speech in Congress on April 2, 1917, by A. Muller-Ury.

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THE PARIS SALON

(Continued from Page 1)

the finest seascape painter of the day. He paints the ocean with a lordly mastery deserving the most careful attention and the most unreserved admiration. Louis Legrand is a modern Watteau; Jean-Paul Laurens, as becomes a member of the Institute commemorates a page in contemporary history (having portrayed the committee for the security of Paris during the critical months from September to December, 1914); and, if the Cathedral and ruins of Arras claim the attention of some artists (Sabaté, Capron, etc.), the residence of Mme. Pompadour beckons another (M. Laborde).

Good Drawings and Sculptures

In the section attributed to drawings M. Dorignac competes by his monumental solidity and gravity, with the sculptors. His work has a weight and character very peculiar to it. And it possesses greatness. Among the sculptors proper Bourdelle is represented by a magnificent head of Ingres in bronze; René Quillivic's "Breton Praying" is slightly minute and theatrical; Mlle. Poupelet sends one of her perfect nudes small and compact; Sicard's portrait of M. Clemenceau has met with its subject's approval; Paulin shows a portrait of Rodin and the statuette by Marcel-Jacques suggests that its format is too modest.

Arts and Crafts Display

The arts and crafts are not numerously represented. Dufrêne's furniture and textiles, Goupil's glassware, Lenoble's pottery, Mimes, Ory-Robin and Maillaud's embroideries, Monod-Herzen's silversmith's work, Rivaud's jewelry, Mlle. Germaine's bindings and Brinthead de Jarny's wrought iron are sufficient evidence of French superiority in design and its application.

Generally the display attests eloquently to the surprising vividness of French art in its various expressions. The unwavering energy of the country and incomparable heroism of its army which has, during four years, blocked the way to the enemy's leading objective; the capital with its life-breath, rendered its demonstration possible.

Muriel Ciolkowska.

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EXHIBITIONS NOW ON

Modern Americans at Arlington Gallery

Only brief notice could be made last week of the unusually important and interesting display of modern Americans at the Arlington Gallery, 274 Madison Ave. Seldom has a gallery been so fortunate as to secure such superior examples of strong painters. The two examples of Wyant, the early one of Millet subject and quality, of Walter Griffin, the fine large autumn landscape by J. Francis Murphy with its splendid burst of sunlight on a hillside glowing with autumn crimson, the two East and Bronx River scenes by Ernest Lawson, the simple virile winter scene, with the old house, by Everett T. Warner, the large decorative seated portrait of his wife by Robert Reid, the two beautiful Metcalfs, the fine winter landscape, so suggestive of Thaulow at his best, by Thomas Barnett of Pittsburgh, the large air full landscapes by Robert Nisbet, the charming truthful child and cat picture by Henry Walcott, the new departure of Robert Spencer with foliage treatment as good as Metcalf's, the little figure work by Irving Wiles, and finally, the really unusual examples of the veterans E. L. Henry, William Hart, and George H. Boughton—all combine with other canvases, of which space limitations prevent due notice, to an ensemble that makes bright and joyous the dullest of gray days.

War Posters For Red Cross Drive

Among the numerous exhibitions for the benefit of the Red Cross, the current poster display at the old Cornelius Vanderbilt residence, 677 Fifth Ave., must be accorded a prominent place and will be counted as one of the interesting factors in the success of the drive. The committee in charge of the exhibition organized a series of concerts for every afternoon and evening of the week when well known artists gave their services.

From the artistic point of view, the exhibition is highly attractive, the American, English, French, Belgian, Italian, Polish, Serbian and Russian posters forming the most comprehensive collection so far since the AMERICAN ART NEWS' exhibition at the Arden Studios in December last. All the posters were lent for the occasion by different owners, chiefly private collectors. The French and Italian posters are possibly the most beautiful in conception and design, but in poignant interest and patriotic fervor, the Polish poster, representing two of the great national heroes, is supreme. Other Polish and Serbian posters are almost equally interesting and beautiful. The American and British posters make a direct and intimate appeal, and many are the work of well known artists.

One of the salons is devoted to the "Camouflage" studies by Abbott Thayer, recently shown at 556 Fifth Ave., whose book, "Concealing-Coloration in the Animal Kingdom," is on sale for the benefit of the Red Cross.

New ThurnySEN Galleries

Mr. Paul A. ThurnySEN, who recently arrived from abroad, has leased the galleries of the late William Michel, on the third floor, 569 Fifth Ave., (Windsor Arcade) near 46 St., where he is now holding an exhibition of ancient and modern paintings.

Among the works by early Dutch Masters there are especially fine examples of Mabuse and Terborch, which Mr. ThurnySEN brought over from Switzerland.

Among the modern paintings are examples of Cornelius Leemputten, Vanderbeck and Eugene Feyen.

"Le Départ pour La Peche" (Departure for Fishing) painted in 1884, is one of Feyen's last great works.

There is also a group of decorative French portraits of beautiful women.

Montross Gallery Summer Show

The well selected oils by modern Americans which have been on view for sometime at the Montross Gallery, No. 550 Fifth Ave., and which have been reviewed in the AMERICAN ART NEWS, will continue to be in view with some changes now and then, as works are sold, into the summer. A recent canvas by W. J. Glackens, in his best Renoir manner, has lately been added to the display, which has so high a range of average merit, with its examples of Henri Albert Ryder, Twachtman, Weir, Hassam, and other noted painters that it should allure all art lovers.

Wood-Block Prints in Color

A revival of the Japanese XVI and XVII century methods in wood-block printing in color has produced excellent work, and an exhibition is now on at the Ehrich Print Gallery, 707 Fifth Ave., to June 8, shows many interesting examples by a group of 18 artists.

Arthur Dow's four contributions are altogether charming, both in tone and design, and Florence W. Ivins shows two of the most attractive prints in the display. Her "Incroyables" and a fantastic, fairy-like figure have infinite grace and a delicacy of touch. Special praise must be given to Rudolph Ruzicka for his admirable work. Some of the prints reproduce the true Japanese atmosphere, but the greater number are purely western in conception and color, while the methods used follow closely the old Japanese theories, the work being executed with and not against the grain of the wood, which was the practice of all western wood-engravers, from Albrecht Durer down to recent times.

Among the successful exhibitors must be mentioned: Ada Gilmore, Gustave Bauman, Elizabeth Colwell, Helen Hyde, Margaret Patterson, Ruth C. Farrell, Jolson Nordfeldt, Hugh M. Eaton, Alice R. H. Smith, Juliette Nichols, Charles Bartlett and H. M. Baer.

New Statues at the Gorham Co.

A statuette, cast in bronze, of a Red Cross nurse, designed and executed by V. Fucignas, whose work has been intermittently seen in this city under the title of "Angelus Belli," has been placed on exhibition at the Gorham Gallery, Fifth Ave. and 36 St.

The piece, in bronze with silver plating, is modeled in half length, and shows the influence of certain classic Madonnas. The uniformed head is bowed in sorrow over the frightfulness of war. In her hands the nurse holds a crown of thorns. The insignia of the society is on her breast and again upon the headband which she wears as a part of her uniform, and there are tears upon her cheeks. The oval face is charmingly modeled.

Il Cittadino has presented to the President, in the name of its readers, two statues in bronze by Professor E. Camilli of this city, recently shown at the galleries. The statues typify the soldiers of America and Italy, the American in the act of calling to arms the Italian of the Bersaglieri Corps, pointing to the Huns their way back. "For Liberty, Civilization and Humanity" and "Per il Diritto delle Genti" (For the Rights of the Peoples) are the inscriptions. The President has accepted the gift.

Replicas of the bronzes will be presented to King Victor Emanuel of Italy, who has signified his acceptance.

War Savings Posters on View

There is now on at the N. Y. Public Library an exhibition of the prize-winning designs and several hundred of the more interesting original paintings, posters, and illustrations entered in the \$2,000 competition conducted by the American Institute of Graphic Arts for the War Savings Committee of N. Y.

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Relics of Whaling Days

At the gallery of Max Williams, Madison Ave. and 46 St., there is now on, to June 1, a special exhibition of Part I of the Starin collection, consisting largely of whaling implements and relics. There are about 500 pieces in the collection, which also includes prints, paintings, models of clipper ships and frigates, and certain American historic prints.

The late John H. Starin gathered the exhibited pieces for many years before the field had been so well gleaned as now and the catalog numbers represent choice pieces that would be difficult to procure at the present time.

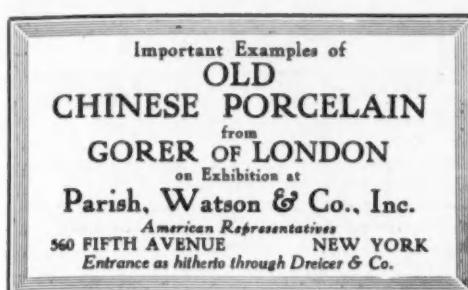
Harpoons, boarding knives, blubber hooks, pikes and tackle, barometers and quadrants, lances, lookout bows, trypots, scrimshaw work, and certain ship's logs marked with figures of whales caught and uncaught are all included in this portion of the Starin hoard.

There are a number of the old time whale oil lamps in the collection, and sawfish and swordfish snouts are also included.

New Print Accessions to Library

Besides the interesting exhibition illustrating the making of a lithograph, the Prints Division of the N. Y. Public Library now presents to the public its annual show of recent additions in all graphic mediums. These prints will be found in the Stuart Gallery, room 316, from May to October inclusive, and the variety of subject matter and method of attack are most entertaining. This year the new prints in the S. P. Avery collection include notable Meryon etchings, work by Frank Short, Malcolm Osborne, W. Lee Hankey, and Mahonri Young, and charming woodcuts in color by George Senesey, Carl Moll, and Gustave Baumann.

Elsewhere one finds some especially interesting recently acquired etchings representing William Strang, and characteristic work by G. T. Plowman, Ernest David Roth, William Jean Beauley, J. C. Vondrouš, Louis Orr, Muirhead Bone's lithographs of shipyards, reproductive wood engravings by J. W. Evans, W. J. Linton,



The Shaw-Crane Dinner

The photographs reproduced on this page are those taken "before" and "after" cocktails preceding the dinner at the Salmagundi Club, March 7 last, given, in accordance with his annual amiable and kindly custom, by Mr. Samuel T. Shaw, that consistent and generous patron of American art, to the winner of the prize offered by him for the best picture in the annual Salmagundi exhibition of oils, who this year was Bruce Crane. The picture goes to Mr. Shaw in return for the prize award.

The previous winners of this prize are as follows: Charles W. Hawthorne, 1904; Edward Potthast, '05; Paul King, '06; F. K. M. Rehn, '07; Paul Cornoyer, '08; Gifford Beal, '09; F. Luis Mora, '10; W. J. Aylward, '11; W. J. Hays, '12; W. G. Smith, '13; Charles Rosen, '14; Howard Giles, '15; and Daniel Garber, '16.

The guests at the Mar. 7 dinner were Paul E. Alberti, W. J. Aylward, Fred T. Ackerman, Louis Betts, Geo. E. Browne, Carle J. Blenner, Geo. M. Bruestle, Bruce Crane, C. C. Curran, Chas. S. Chapman, Jas. B. Carrington, C. Eliot Clark, Emil Carlsen, Sidney W. Curtis, E. Irving Couse, J. W. Dunsmore, F. E. Dayton, Warren B. Davis, Daniel Garber, Howard Giles, Montague Glass, E. W. Gladwin, Edmund W. Greacen, Herbert Spencer Greaves, F. R. Hirsh, C. W. Hawthorne, W. S. Hurley, Wm. H. Howe, Alex. M. Hudnut, Jos. S. Isidor, Paul B. King, R. M. Kimball, R. F. Kilpatrick, Arthur W.

War Medals at Bonaventure's

Six French War Medals in bronze, three by J. P. le Gastelois, are shown at the Bonaventure Gallery, 601 Fifth Ave. "The Battle of the Marne" has on the obverse a group of relief portraits including those of Gens. Joffre and Nivelle and Gallieni. The French Army in action with artillery and cavalry, and a figure of Victory over all, is on the reverse. A portrait in silhouette of Gen. Maunoury is on the obverse of another medal, while on the reverse appears the inscription, "Victoire de L'Ourcq 5, 7, 8, 9 September, 1914."

Medal No. 3 shows a full face portrait of Lord Kitchener on the obverse, and on the reverse the significant word "Thorough," with the figure of Britannia and the English flag.

Medal No. 4 was designed by Ch. Fillet, and the portraits of Gens. Petain, Nivelle and Castelnau appear upon the obverse, together with the inscription, "A La Gloire Des Heros de Verdun, 1916." The reverse carries the word "Verdun," and the phrase "On Ne Passe Pas, MCMXVI." The figures of Joan of Arc and the Republic, with the arms of the Republic and of the City of Verdun, also have a place upon the reverse. The Prussian eagle is shown vainly beating its wings against the fortifications.

Medal No. 5, designed by H. Allouard, commemorates "Les Heros Inconnus." A monument is ingeniously introduced with two highly decorative female figures; the reverse glorifies the figure of Mercy shown in angelic form floating over a battlefield and carrying an olive branch and wreath. Slain soldiers appear in the foreground.

Medal No. 6 comes from Rene Gregoire. A portrait of Woodrow Wilson is the obverse, with a Liberty Torch at the left while a Fries marked Droit is at the right. An

ST. LOUIS

The St. Louis Artists' Guild is holding its fifth annual open competitive exhibition at the Guild house, where 127 oils, 6 etchings and 16 sculptures are on view until October. The following prizes have been awarded: the St. Louis Artist League prize of \$300 to a portrait, "Marion," by Gustav F. Goetsch, as the best work; the St. Louis Chamber of Commerce prize of \$350 for the best painting of a local city scene, the winning picture to become the property of the Chamber of Commerce, to O. E. Berninghaus' street scene, "13th and Locust Sts." Tom P. Barnett won the John Liggett Scott Memorial prize of \$100 for landscapes with his "Cheltenham," and E. H. Wuerpel the Frederick Oakes Sylvester prize for landscapes, offered by Mr. W. K. Bixby, with his "Birches." The Carl Wimar prize of \$100 for figure painting went to F. G. Carpenter's "Avant du Bal," his picture described in a previous number of the ART NEWS and purchased by Mr. Percy Werner of this city; the Bettie Woffinger Brown prize for figure painting to Mildred Bailey Carpenter's picture, "Dressing"; the Edward Mallinckrodt prize of \$100 for decora-

tion. The Halsey C. Ives prize of \$100 for sculpture, offered by Mr. W. K. Bixby, went to a figure work, "Somewhere in Belgium," by V. J. Holm. The J. Dwight Bridge prize for sculpture was not awarded, Nancy Coonsman, who would have taken it, having secured the same prize last year. The Hugo A. Koehler prize for etching was also not awarded, for the reason that there were only two contestants, one of whom, Gustav V. Goetsch, took one of the prizes mentioned above, leaving no competition.

The City Art Museum is showing this month an exhibition of 42 watercolors by Winslow Homer and John Singer Sargent.

The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.
FIFTH AVENUE and 36th STREET
NEW YORK

CHARLESTON (S. C.)

At the Gibbes Memorial Art Gallery, under the auspices of the Carolina Art Association, G. Howard Hilder is holding an exhibition of his season's work. Mr. Hilder has had the advantage of residing as a guest at the Magnolia gardens on the Ashley. No painter has hitherto been able successfully to grapple the problems of the dazzling color of these gardens, and Mr. Hilder has done as well as any of his predecessors.

After experiments in various media, Mr. Hilder adopted aqua pastel for his interpretations.



DINNER TENDERED TO BRUCE CRANE BY SAMUEL T. SHAW

Before the Cocktail

Salmagundi Club, March 7, 1918



After the Cocktail

(Mr. Crane is crowned with wreath)

The Laughing Picture.

Lawrence, Leo Mielziner, J. F. Murphy, H. Van B. Magonigle, Hobart Nichols, Walter Neumuller, Edward H. Potthast, Arthur Powell, Thos. L. Raymond, Charles Rose, Ernest D. Roth, Gardner Symons, W. G. Smith, Bertram Sears, Henry Smith, Alex. Schilling and Fred. J. Waugh.

The club president, F. Ballard Williams was absent through illness.

BUFFALO

The twelfth annual exhibition at the Albright Gallery is steadily proving more popular. Among the portrait painters represented are John S. Sargent by his "John D. Rockefeller," Irving R. Wiles by portraits of Mr. William A. Rogers and Mrs. Gilbert, Edmund C. Tarbell by one of Mr. Albert F. Laub, Cecilia Beaux by one of Mrs. Robert W. Pomeroy, Leopold Seyffert by his portrait of his wife, and Albert Sterner also one of his wife.

American eagle is used as a supporter and forty-seven stars are thrown around the border. On the reverse are symbolic figures representing America coming to the aid of England and France, all delicately modeled. A cathedral is seen in the distance with a siege gun at the left.

Artist's "Mother's" Picture

"Mothers' Day" at the Fifth Ave. Church's Bible Class found Mr. John D. Rockefeller in a group of people admiring a "Head of an Old Lady," painted in oil for the occasion by Charles M. Lang of the Sherwood Studios. The picture was draped with two American flags, and under it was the legend, "Mothers' Day—In Honor of the Best Mother Who Ever Lived—the Mother of Your Heart."

The picture, still on exhibition in the church, portrays a motherly old soul, beaming with kindness, a little black cap on her head crowning her silvery locks, and the sweet expression meaning that she still held her boys close to her heart—those boys for whom she has made so many sacrifices.

A poster exhibition for the benefit of the American Red Cross was held at the Gallery on the Moors, East Gloucester, Mass., May 10, 11 and 12, under the direction of Mrs. William E. Atwood.

Miss Jane Peterson has taken a house at Gloucester, Mass., for the season. She will leave the Sherwood en tour for the Massachusetts coast about the first of June.

Combined Art Magazine

The first and May issue of the combination art publication known as "The Art World and Arts and Decoration"—and which unites the salient features of the periodicals of those titles, is out. In general form and appearance it resembles the Art World, which suspended with its April issue, and is now revived, in combination with Arts and Decoration. The cover illustration retains the border but, happily, not the megocephalous Roman bust on its disproportionately tall pedestal, of the Art World, and is printed in a shade of mauve.

That old cheery friend "Petronius Arbiter" is on deck again, having evidently survived the wreck of the old submarine, and tells the reader that Leutze's "Washington Crossing the Delaware" is interesting but not a great picture and illustrates this "newsy" work. He also inquires "What is the matter with American art?" and proceeds to inform the art world of his opinion of its disease.

The most valuable article to the art world in the issue, is Mr. G. Frank Muller's "Pictures as Investments," well considered, judicial and having valuable statistics.

Etchings by George T. Plowman with ruined churches on the Western front for subjects, are shown at Goodspeed's bookshop, Boston. Plates, ingratiating and quaint little notes of foreign travel, by Eugene Higgins are also on view there.

LYNCHBURG, (Va.)

An exhibition of some 200 American Army, Navy, Conservation and Red Cross Posters, as also, of a number by Polish, Russian, Irish, Canadian, French and English artists, and in which such artists as Albert Sterner, Brangwyn, Dougherty, are represented, is on at the Women's Club rooms.

The local interest in art in this city is growing. The exhibition of pictures by contemporary foreign artists at the Randolph-Macon College in March, arranged by Miss Louise Smith, and which included examples of Aman Jean, Jacques Blanche, La Touche, H. J. Martin, Stephen Bosny and Sir Alfred East, was most successful.

We announce an exhibition of

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and Sculptures

by

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AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers
15-17 East 40th Street
Tel. 7180 Murray Hill.
JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street
REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES
YEAR, IN ADVANCE - - - - - \$3.00
Canada - - - - - 3.35
Foreign Countries - - - - - 3.75
Single Copies - - - - - .10

CHANGE OF ADDRESS

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - - - Fifth Ave. and 27th St.
Powell's Art Gallery - - - 983 Sixth Ave.
WASHINGTON
Brentano's - - - F and 12th Streets

SPECIAL ANNOUNCEMENT
SUMMER ISSUES

After this issue the AMERICAN ART NEWS will be published, as usual, during the summer, monthly, until Saturday, October 12 next, when the weekly issues will be resumed, and a new volume will begin.

The regular monthly summer issues will be published on Saturdays, June 15, July 13, August 17 and September 14.

NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property, but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones — and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

ART SEASON CLOSES

With the waning of May and the near approach of the warm summer months, the American art season closes. This is our last weekly issue of the season and from now until October 12 next, we will only publish in mid-June, July, August and September. The season's close is marked this year by two art auctions—both for charitable ends—noticed elsewhere.

With the Nation at war and in the really first great war in which it has been involved, it could not have been expected that the art season now over, would or could be a prosperous one. Last year our entrance into the war came only a few weeks before the art season's close, and this had been a good one. This year we have been undergoing the identical experience of England and France during their first years of war, but of late the art business has revived to an unexpected and almost unprecedented extent in England, and even in France, with the Hun at the gates of Paris, the art sales have been most successful.

The same reaction is bound to occur here, and we confidently look for a better, and, perhaps, an unexpectedly prosperous season next autumn and winter.

Art Journal's Wrong Guess

The May 1 number of the amusing Paris art review, "Le Cousin Pons" contains the following passage: "In one of its recent numbers the AMERICAN ART NEWS announced, without naming the parties or the object in litigation, that a great lawsuit was about to arise in the N. Y. art world.

"With our usual curiosity," the Journal continues, "we sought information as to the grounds for this suit. We are assured that Botticelli's portrait of Julien de Medici is in question, on the authenticity of which its present owner, Mr. Otto H. Kahn, has conceived doubts which he is desirous of imparting to the law courts.

"If this information is correct," says Le Cousin Pons "Mr. Otto H. Kahn has certainly been the victim of interested misrepresentations. Possibly the vendor, whom we do not know, is not *persona grata* to the S. A. L. A. (The Secret Association of Leaguued Antiquarians). On more than one occasion we have explained how the agents of the S. A. L. A. proceed in order to disgust collectors who have the iniquity of addressing themselves to antiquarians not affiliated with the Association.

"In any case, Mr. Kahn's picture, according to the opinion of the greatest critics, is really the original portrait of Julien de Medici, while the other two known portraits, one of which is in the Morelli collection at the Carrara Academy of Bergamo, and the other in the Frederick Museum in Berlin, are merely copies.

"Signor Venturi, the eminent critic and authority on Italian paintings, wrote with regard to the picture in Mr. Kahn's collection, that it was certainly painted by Botticelli in 1478, between the famous 'Primavera' and the 'Saint Augustin' in the church of the 'Ognissanti'. This superb picture is absolutely superior by its masterly execution to the two above mentioned copies.

"We therefore believe," concludes the Journal, "that if this is the canvas alluded to by the AMERICAN ART NEWS, the lawsuit spoken of by our confrere will not take place."

[We are surprised, and not a little amused that so usually well informed an art publication as Le Cousin Pons, should have made such a wrong guess. The AMERICAN ART NEWS has never entertained for a moment any doubt as to the authenticity of Mr. Kahn's fine Botticelli portrait. The matter to which we alluded as a probable art scandal, now some months ago, has, we are reliably informed, been happily adjusted and will not come into the courts.—Ed.]

Is It Pennell Camouflage?

Joseph Pennell, who is holding an exhibition of some 50 of his forceful and admirable lithographs, and some 36 of his less forceful and admirable drawings of American shipyards, munition works, etc., which he well entitles "War Work in America," in the Rosenbach Galleries, Philadelphia, and most of which have been seen in exhibitions or in reproductions, has availed himself of the opportunity in true Pennell fashion to pay his respects to his native city of Philadelphia in the foreword to his catalog of the drawings as follows:

"M. Jusserand, the French Ambassador, and the French Minister of Fine Arts, have not only been good enough to command the lithographs, but honors me by announcing that they will be shown in the Luxembourg Museum in Paris, and they will also, I am informed by the Committee on Public Information, be exhibited in Japan, and during the last six months they have been shown in fifty-one exhibitions here, and this gives me the chance to again thank that indefatigable worker, Mr. George Creel—therefore the easy mark of every cheap newspaperman in the land—and the able assistant secretary of the Division of Pictorial Publicity, Mr. H. Devitt Welsh for their endless help in this."

"This is the only sort of work I can do for my native land. I am perfectly aware that it is of small importance—especially in my native city—it is, I know, a little thing in the eyes of Philadelphians. It was not made in Spruce Street."

Joseph Pennell.

[Mr. Pennell, in the foreword to his Catalog of Lithographs, and, earlier, in the foreword to that of his drawings, warmly thanks, Lloyd George of England, M. Albert Thomas, the French Minister of Munitions, and the American Secretaries of the Navy, of War, Mr. George Creel and the heads of sub-departments at Washington, and says as follows: "They stood my pestering and querying and obtained for me permission to visit every industrial establishment I wanted, etc." This, coupled with his slap at "Spruce St., Philadelphia," would seem to indicate that he slyly intended to "get back" at his fellow-Philadelphians who suspended him from the Arts Club, withheld his degree at the University of Penna., and some of whom openly charged him with ungratefulness to England, which had given him high honors, by his attacks upon that country and its government, and even intimated that he was pro-German in feeling and expression. If this assumption is correct, is it not all a true Pennellian piece of camouflage?"—Ed.]

OBITUARY

Ferdinand Hodler

Ferdinand Hodler, the Swiss painter, died in Berne, Switzerland, May 20, aged 65.

Ferdinand Hodler was perhaps the best known of the Swiss painters, and he interpreted the beauties of the Swiss landscape so well as to win for himself an international reputation. His paintings hang in the galleries of Spain, France, Germany, Italy and Austria, and at least three examples of his work are known to N. Y. patrons of art. These are in the collection of Josef Stransky, and are "Lake Thun," "Lake Geneva" and "The Wandering Jew," the latter one of Hodler's best known works.

In his early days Hodler was a pupil of Barthélémy Menn. In 1877 he went to Spain and studied under Spanish masters. Then he returned to Switzerland and began to paint in earnest. His work attracted attention early in Germany and in Austria, and in 1897 he gave an exhibition at Munich. This was followed by an exhibition in Paris in 1900, at which time he won the gold medal at the Exposition Universelle. He had been associated with the Nationale des Beaux Arts since 1891.

DEALERS RED CROSS SALE.

An exhibition, consisting of some 30 pictures and art objects of superior quality and value, arranged by New York's leading art dealers and some collectors, is now on in the Ritz-Carlton ballroom through Monday next. The art works will be sold at auction by Mr. Joseph P. Day in the Waldorf-Astoria ballroom on Monday evening next, following the dinner to be there given for and by the "Teams" which have so successfully conducted the Red Cross drive of this week in this city.

The event will be a novel and interesting one, and the proceeds of the sale will go to swell the "Drive" total. Art lovers will thus have an opportunity to add to their collections and also to aid the Red Cross.

CORRESPONDENCE

Misdirected Artists' Charity

Editor AMERICAN ART NEWS,

In the N. Y. Times of Sunday, May 19, there was published a page article descriptive and laudatory of the Mutual Aid Artists' Society, recently organized with the avowed purpose of aiding artists "suffering from the effects of the war," and under whose auspices and for whose hoped-for fund a concert was recently given in Aeolian Hall under fashionable patronage.

The artists and others who have organized this new Society to make further demands upon the public at this period of the war, and of Liberty Loan, Red Cross, Salvation Army and other "drives," the former, for the most part youthful members of the profession, seemingly do not know nor realize that in their perhaps well meant enterprise they are not only asking for public charity for themselves and fellows on the same ground as members of other professions and trades might ask it, but are reflecting upon the entire art community, and especially upon the veteran Artist Fund and its younger fellow, the Artist Aid Society. Both of these were both formed for the very purpose of aiding deserving artists, and are officered by artists of standing and responsibility who have the machinery to properly distribute and apportion funds, and whose pursestrings have never been closed to deserving objects of their aid and charity.

"Jo" Davidson, the sculptor, and president of the new society, in the Times article lays stress upon the sensitiveness of artists and their unwillingness to seek aid, even when in dire straits, and cites two cases of late years where death came, largely through need, to two well known artists, a woman sculptor and a man painter. Mr. Davidson and the dead artists he names (thus giving them publicity he says they strove to avoid, even when near death) should have known that the two artists' societies would have quickly come to the aid of these deserving fellows had they been applied to, and that their application and condition would never have been known beyond the members of these societies.

It therefore seems to me, as it does to the many artists with whom I have discussed the formation of this new society, in and out of the Salmagundi, Lotos and National Arts Club, that the movement of Mr. Davidson and his fellows is ill advised, untimely and reflective upon the self-respecting American, and especially the New York artists, who have, as I have said, their own well organized and competent mutual and other aid societies. I wish to thank the AMERICAN ART NEWS for its vigorous and well expressed opposition to, and argument against, the new society's formation and efforts.

If the founders of the new society are really sincere—and I would not like to question their sincerity—they can obtain quite as much self-advertising and do better work by turning over any funds they may raise through appeals to the public through concerts and other entertainments under fashionable patronage by announcing and holding these for the benefit of the Artist Fund and Aid societies, and the public can be assured that any such funds they may raise will be distributed through knowledge of conditions and through well organized machinery where they are really always needed.

I enclose, as an addendum, a brief note anent the two artists' societies, of which I have spoken.

Yours very truly,
American Artist, not seeking charity.
New York, May 21, 1918.

Artists' Mutual Aid Societies

Two well organized societies in this city formed by artists exist for the relief of their fellows who may be unfortunate, and are ever ready to receive applications for needed aid from artists of repute and who can give references. Their funds are handled by artists of position and responsibility and who have the necessary knowledge of living, housing, studio and other conditions in the Metropolis. The oldest of these organizations is the "Artist Fund Society of the City of New York," founded in 1859, and incorporated in 1861. Its board meetings are held the second Tuesdays of the months of November to June, its annual dues are \$5 and its limit of membership 115. An assessment of \$5 is made on the death of any member, which forms a fund paid to the family of the deceased. The society's objects are "to give aid to members in disablement, sickness and distress, to assist families of deceased members, also to the extent of its resources, too, to give temporary assistance to any professional artist (whether a member or not) who may be in need. The officers of the society are Alexander C. Morgan, president; William H. Howe, vice-president; W. Merritt Post, treasurer, and John Ward Dunsmore, secretary, at 96 Fifth Ave.

The Artists' Aid Society was organized in 1890. It has an initiation fee of \$10 to \$30, and an assessment of \$10 on the death of a member, when \$600 is paid his or her heirs. Its membership is 77 and it owns a free bed in the Presbyterian Hospital. Its president is George W. Maynard, and H. Bolton Jones is vice-president, William Bailey Faxon, treasurer, and Charles L. Hinton, secretary, at Bronxville, N. Y.

The ninth annual exposition of the Texas Artists and China Painters' Association is on in the Library, Fort Worth, Texas.

LONDON LETTER

London, May 12, 1918.

The new Budget with its taxation of "luxuries," such as curios and antiques, tapestries, paintings and sculpture, will, of course, have its effect upon the fine art trade, although at present it is not easy to forecast exactly what that effect is likely to be. The collector who is sufficiently wealthy to pay sums that run into three, four, and five figures for a work of art is hardly likely to be deterred from further acquisition by the imposition of a tax, although it may, quite conceivably, lessen the sale of articles of minor value among buyers of a less monied type. A special question was asked in the House, as to whether the tax was to apply to such sales as those by auction at Christie's, and the reply was, of course, distinctly in the affirmative. It yet remains to be seen whether bidding at public sales will reach the same heights as formerly, or whether, bearing the new tax in mind, buyers will lower their bids to a point at which, taking the new charge into consideration, they will only be disbursing a sum total equivalent to that which they judge to be a suitable price.

Peace Pictures in Wartime

One is growing accustomed to missing from current picture shows the work of members, formerly as much to be depended upon as the stars in their courses. It is therefore less surprising than would have been the case in pre-war days to find an exhibition of the Royal Watercolor Society without any contribution from Clausen or D. Y. Cameron, formerly the props and mainstays of all these shows. The prevalence of landscapes among the pictures lends the exhibition a peaceful, unwarlike air, not a little acceptable at the present time, when one looks to picture shows to afford an hour's respite, from time to time, from the affairs of the moment. Lamorna Birch's landscape "Spring" stands out well among its fellows, its fine color scheme proving splendidly effective and suggestive of the freshness of the English countryside, and artists such as Hughes-Stanton and Murray-Smith send work which is on a high level of technical excellence but which hardly strikes any deep or new note. There is nothing in the exhibition, as a whole, to greatly heighten one's appreciation of modern English art, although there is much that is agreeable and mildly pleasing.

Sculptures by Eric Gill

An exhibition at the Alpine Club of sculpture by Eric Gill, the artist who carried out the much discussed Stations of the Cross for the Westminster Cathedral, was recently concluded. Admirers of this gifted sculptor's work were especially interested in making this exhibition a success, since the commission for the Westminster sculptures has left him considerably poorer. This has resulted from the fact that, when undertaking the work in peace time, he fixed the price at such an exceedingly low figure that the rise in materials which has since taken place has occasioned an appreciable loss. It is a great tribute to Gill that many of the carping critics who were most opposed to his sculptures when they were first designed have since come to regard them as the greatest assets to the edifice.

A New Illustrator

An artist who is rapidly coming to the fore as a comic illustrator is George Belcher, now holding an exhibition of his work in the West End. Reminiscent at times of Phil May, and at others of Leech, he possesses a rich fund of humor, allied to a clever knack of characterization. When dealing with army types he is especially successful, and his portrayals of officers and privates alike are brimming over with good-natured amusement at the foibles and weaknesses of each types. His fun is always good-humored and free from satire, while his draughtsmanship is solid throughout. He is more at home with the chalk-pencil than with the pen and ink, and he manages to convey many subtle touches with rapid, easy strokes, which give great value to his compositions. Although his humor does not go deep, it is sufficiently trenchant to make its points, and taken all round, there is, perhaps, no illustrator of this kind at the present time who does more individual work.

F. W. Foottet's Art

An artist who comes very much to the fore in the current exhibition of the Royal Society of British Artists is F. W. Foottet, who, after having languished in comparative obscurity at former shows, is now given a prominent place of honor. He has chosen for the theme of his two pictures, London, both by evening and morning, and has portrayed the Thames as seen under the two atmospheric conditions. Although he has limited himself in regard to his color scheme in either case, the artist has succeeded most happily in conveying the essential nature of the London riverside landscape at dawn and evening. The pictures are impressionistic, without being dependent on the imagination of the onlooker to fill in any little shortcomings. They have sufficient individuality of their own to stand as very

complete and delightful achievements. The president, Frank Brangwyn, who sends one watercolor, "The Platelayers," a composition in which he handles groups of workers in his usual broad and comprehensive manner, has given rise to quite a school of followers, none of whom, however, has grasped the full significance of his work, although they manage very ably to assimilate its less important features. Some excellent designs for fans are sent by Enright Mooney.

Art Shows in Stores

Such is the revolutionary effect of war and art, penetrating, even, to the showrooms of up-to-date drapers, and a certain firm in the district of Kensington is opening a permanent art gallery, the first exhibition in which is devoted to a series of war cartoons by Frank Brangwyn, including the recruiting poster executed for the States. Regarded dispassionately, the movement, whatever may be one's first instincts of disapproval, should prove beneficial in the long run to the cause of art, for if it encourages women to study good work of this kind in the intervals of shopping, it should help to give it more vital place in the life of the nation than it holds at present, and at the same time, to accustom the eye of the average middle-class woman to what is good in pictorial art.

L. G.S.

AMERICAN ARTISTS ABROAD

Paris, May 12, 1918.

Mrs. Maynard Ladd, an American sculptor, has been appointed by the American Government and the Red Cross society to make face masks for the mutilated. Her method is to model a plaster cast from life and from photos. When finished, the in-

INDIANAPOLIS

Four galleries of the John Herron Art Institute are hung with an important collection of 69 old paintings and 36 choice ivories, new to local art lovers and loaned by Mr. Frank C. Ball of Muncie, Indiana. The greater part of this collection was purchased from that formed by the late George A. Hearn of N. Y., and the remainder came from the James Buchanan Brady sale. A generously illustrated catalog with biographical notes on the artists, is provided by Mr. Ball for free distribution.

The works by Italian painters shown are: Guardi's, "Ruins and Figures" and "The Rialto, Venice." Italian School, "The Marriage of St. Catherine." Pasini's, "An Oriental Market." Robusti's, "Portrait of Andrea Bracatin." By Flemish artists are: Jan Breughel's and "St. Peter Receiving the Keys from Christ," and J. Susterman's, "Portrait of a Medici Princess."

The works by Dutch painters are: Blommers', "Dutch Interior with Figures," Miereveldt's, "Portrait of a Gentleman," Pieter Nason's, "Portrait of a Lady," Rootius', "Portrait of a Young Lady," Ter Meulen's, "Watching the Sheep," Van Asch's, "Landscape in Gelderland," Van der Helst's, "Family Group," Van der Need's, "Moonlight" and "Scene in Holland," Solomon Van Ruysdael's, "Landscape with Figures," Van Thulden's, "Isabella Brandt," and Jan Victors, "Portrait of a Dutch Gentleman."

The Spanish Claudio Coello is represented by "A Spanish Princess." French painters represented are: Boudin by his "Shipping," Clairin, "Portia Receiving the Prince of Aragon," Decamps, "Arab Army Crossing a stream," Diaz, "Landscape," Dieterle,

PARIS LETTER

Paris, May 14, 1918.

In certain critical quarters there has been shown a disposition to depreciate the quality and significance of the Salon which the two principal societies of French artists have combined to hold in the Petit Palais and which is now on. Fortunately, those who write in this vein are absolutely without authority. As a matter of fact, the Société des Artistes Français and des Beaux Arts, in all their history, have rarely revealed themselves in so interesting a light.

The strict limitation of the number of pictures and sculptures, for one thing, has prevented the admission of a mass of rubbish which in past years, prior to the war, disfigured nearly every yearly Salon. If in some instances, the prestige of certain painters forced the hand of the directors, so to speak, from the very inception of the project of holding this first war-time Salon, there has at least been no placing of inferior works so flagrantly unjust as to give valid excuse for scandal. There is also a real advantage for the visitor in having his attention taxed in only a reasonable degree, instead of having to apply it to an undue number of objects, a vast proportion of which he might find to be entirely unworthy.

Salon Not Too Large

This first war-time Salon is well within the proportions that one might desire. It is less blemished by the baldly meretricious element than most Salons have been. The prevalent atmosphere is that of sincerity. It would probably have been more fully representative, if admission of exhibitors had not been by invitation only, but also, with the prescribed conditions of space, it would inevitably, under the old system, have given rise to misunderstanding and unpleasant wrangling.

Tribute, which might almost be termed reverential, is paid to some eminent artists not long dead—Puvis de Chavannes, Rodin, Degas, Carolus Duran, Harpignies, Gaston La Touche—by the hanging of some of their characteristic works. Rodin's portrait-busts of his father and his wife, as well as that of the premier-ministre Clemenceau, illustrated in an admirable sense the master's fundamental devotion to truth. M. Clemenceau does not esteem this portraiture of himself as especially faithful; but that opinion does not necessarily make law for others. In the bust of Mme. Rodin, executed long before she was such, there is a tenderness and lightness of touch, an exquisite fineness of comprehension, which must render it infinitely dear to those whose prized Rodin as a man as well as an artist. The classical tendency of Degas's early art is curiously proven by his "Malheurs de la Ville d'Orléans."

Distinctive War Pictures

The war pictures of Friant, Fleming and Georges Scott produce an impression of reality and profound significance almost strong enough to be dominant. There is a remarkable equestrian portrait, heroic in size, of Field Marshal Douglas Haig, by Jules Joëts, and sculptured busts of Marshal Joffre abound. Not one of these, unfortunately, appears to be adequate. A lofty equestrian statue of MacMahon, destined for the city of Autun, evokes spontaneous admiration, as does the very simple figure of a French soldier, reposing upon his own tomb, by Bartholomé. The soul of the hero shines forth in the smile of contentment with which he fell asleep in the sacrifice for his country. Equally notable among the statuary are two figures by Clyde duVernet Hunt, "Nirvana" and "Le Fils de France."

Works in pigments which should not be overlooked are those of William T. Danner, Bonnat, Jules Stewart, Paul Chabas, Sidaner, Albert Besnard, Jean Paul Laurens (a marvelous portraiture group), Fournier and Etcheverry. But to do fair justice to this unique Salon, it would be necessary to return to it again and again.

Current Picture Displays

Recent weeks have been marked especially by the opening in the Petit galleries of the exhibition of the group of artists calling themselves the Société Nouvelle, chief among whom are Lucien Simon, Albert Besnard, Aman-Jean, Dauchez, Siuaner, Henri Martin, René Ménard, Raffaelli and Cottet. The Breton subjects of which Simon is so fond received no new light under his treatment, vigorous in color and robust in drawing, as it is, but now regarded as a matter of course by all who have once become familiar with his work. He shows one principal painting in oil and ten watercolors. Aman-Jean has found a new note, which is well, in the "Studio Interior," for he had long ago become tiresome, with his flat technique and his pale conceptions of color. In this picture there is much charm and delicacy with fine, tender harmonies of rose and mauve. Cottet, whose health is rapidly declining, continues to do justice to his great reputation. He has here an admirable series of marines, ranging in locality from the Breton coast to Venice, with a sharp accentuation somewhat unusual in him, and great diversity in the color schemes. He has, in addition, a view of the cathedral of Segovia at sunset. B.-D.



MOTHER AND DAUGHTER.

Frederick Weber

In recent McDowell Club exhibition.

ner surface is lined with silver and the outside is painted in a life-like manner.

Miss Grace Gussette has received the medal of the Legion of Honor from the French Government for distinguished services in inventing and manufacturing appliances for the wounded.

Mr. Raymond Duncan has just finished a series of talks on expression in art.

Miss Florence Este has returned to St. Breuc for the summer, after a few days with her friends in Paris.

Miss Anna Woodward, of Pittsburgh, whose paintings are delightful in color, is selling her possessions and returning to America, en route for Honolulu, where she hopes to be warm once more in her life.

Mrs. Mildred Stapley Byne, the writer and artist, is spending her summer at Seville, Spain.

Miss Jeannette Smith, formerly in charge of the Lodge, a club for American and English students, has been doing war work ever since she returned to Paris some months ago.

Another exhibition which may be regarded as a forerunner of the important "Salons" to be held in May is that of the Union Artistique, which also counts among its members some of the best known painters of the elder generation, for instance, Roll, Bonnat, Flemeng Joseph Bail, Walter Gay and Le Gout-Gérard. There is one important war picture, by Friant, and the portraits are numerous. Walter Gay has done what, for him, is out of the common—a snow scene in a park. Bouchor, has painted the facade of the palace in Venice of the Comtesse Morosini, one of the favorites of the present German Emperor.

L. Scott Bower.

"Homing Cattle," Claude Torraue, "Grand Sunset, Genoa," and "L'Amour et Psyche," Gerom, "In the Mosque," Harpignies, "Sunset," Marilhat, "Edge of the Forest, and Ziem's "Venice."

The works by English painters are: Thomas Barker's "Landscape with Sheep and Shepherd," Beechey's "Mrs. Humphrey," and "The Sisters," Bonington's "Procession on the Quai," Chambers' "Off Dover Cliffs," Constable's "The Valley Farm," "Hamsstead Heath," "Windsor Castle" and "George Garrard," Richard Cosway's "Portrait of a Lady with a Large Hat," John S. Cotman's "Seascape," John Crome's "Moonlight on a River," Thomas Gainsborough's "Landscape and Cattle," George H. Harlow's "Lady Barrow and Daughter," Hopper's "Mrs. Guyon," Lawrence's "Portrait of a Lady," Sir Lely's "Ann Hyde, Duchess of York," Morland's "Noonday Rest," John Rathbone's "Ford Castle, Northumberland," Reynolds' "Portrait of a Lady," James Paine, Esq., and "Lady Spencer," Romney's "Miss Eleanor Gordon," James Stark's "A Woodland Road," George Vincent's "Landscape," and Watson-Gordon's "Portrait of a Gentleman."

Other works are: Verboeckhoven's "In the Sheepfold," Schenck's "Sheep in a Snow-storm," and Kowalski's "Arab Cavalry in Battle."

American artists represented are: Ralph Albert Blakelock "In the Indian Country," W. M. Chase "Rest by the Roadside," George Inness "Early Autumn" and "Sunset in the Woods, Montclair," H. W. Ranger "The Swamp Pasture," and Wyant "Near Conway, North Wales" and Meadow Land in Vermont."

CHICAGO

The filing of the will of Mrs. Potter Palmer, with its bequests of art treasures to the extent of \$100,000, to be selected by her sons from her collection, has awakened considerable speculation among those who know her pictures as to which will ultimately become Museum property, and what one of the galleries will be chosen and maintained for the purpose of housing them most appropriately. As Mrs. Palmer was always a generous and discriminating art patron, this last act of her life is a consistent one, and her collection is of such a character that any choice from its riches cannot fail to be of value.

The friends of American art have, during the past few months, made important contributions to the Institute treasures. Among the most valued of these are the "Pysche" of George Fuller, the portrait of Mrs. Lingen by Thomas Sully, and "An Afternoon Stroll" by William M. Chase. Acquisitions of such contemporary works as the bust of Charles Hawthorne by Albin Polasek, the "Snowbound" of John H. Twachtman, "The Solemn Pledge" and "Taos Indians" by Walter Ufer, and "MacMahan's Maine" by Howard Giles must also be regarded as noteworthy.

Walter Ufer has just fulfilled a distinguished commission in the completion of his portrait of former Gov. Edward F. Dunne. This was painted by State command for the walls of the Springfield Statehouse.

The Arts Club will place on exhibition John S. Sargent's presentation of Prest. Wilson in the club rooms, May 31.

Edmund Philo Kellogg's picture, "Ready for Flight," sold at auction for the Navy League Benefit at the Illinois Theatre, brought \$1,500 from Mr. Deering, who will present it to the Chicago Athletic Association. A dramatic touch is given to this painting by the fact that the famous aviation instructor, Zimmer, recently killed in flight at Buffalo, posed for the central figure.

Patriotic art activities are much to the fore. The Swedish-American artists are to be called on in turn to contribute paintings to the John Ericsson League of Patriotic Services. The first of these is that of the fight between the "Merrimac" and the "Monitor," presented by Hugo von Hofsten to the Soldiers and Sailors Aid Committee of the aforementioned organization. Charles Halberg, the well known local marine painter, has also donated one of his canvases for this patriotic end.

Outside of these events, the exhibition of Chinese prints and paintings at the Arts Club and of lithographs and woodcuts by Birger Sandzen at the Art Institute, are the most noteworthy of recent events. Both ancient and modern Chinese art is included in the first mentioned collection, which is of rare value and interest. Birger Sandzen is of Swedish origin and a pupil of the great Zorn, of Berg, and of Aman Jean. He is dean of the Bethany College of Fine Arts at Lindsborg, Kansas, and is famed for his accomplishment with the unpromising landscape of that prairie State. He was also among the first of painters here to realize the possibilities of the great Southwest and of its mountain scenery. He adds to his laurels as an artist with this show of work in other mediums than painting, proving himself a master of dry point, lithography and wood engraving, as well as of oils and watercolors. He has a picture which is much admired in the present watercolor at the Institute.

George F. Schultz captured the \$100 William H. Tuthill prize, the only honor so far awarded at the watercolor exhibition now on at the Institute.

The principal prizes awarded in connection with the 25 annual exhibition of the Art Students' League of Chicago were:

First, Goodman prize to Emile Walters; second, to F. Gerhardt Schwarz; third, to V. R. Janowicz, and fourth to Flora Van Poppeland.

Municipal Art League prizes: For watercolor, Julius Sulzer Griffith; ornamental design, Jessie A. White; craft work, to J. Edgar Miller; pen and ink, James Cady Ewell; sculpture, Viola Norman; mural decoration, Harry W. Armstrong, and composition, James Cady Ewell.

The Julius Sulzer Griffith prize for a pastel figure sketch was awarded to Hermine Stellar.

The Art Students' prize went to E. Gerhardt Schwarz, and honorable mention was given Dorothy F. Haman and Hermine Stellar.

The recent exhibition of the important Inness, "A Sea Tragedy," at Young's Art Galleries, for the benefit of the Woman's Committee of the National Council of Defense, was made the occasion of a conversation which may hold much promise for American art. Mrs. Harry Pratt Judson, officiating at an afternoon tea in the galleries, chanced to mention the Department of Art at Chicago University, a comparatively recent addition to its courses, similar to that which Yale is now contemplating. The history, literature and general understanding and appreciation of art are now being systematically taught at Chicago, so Mrs. Judson explained, and to this end a loan exhibition of treasures from the collections of the trustees and other prominent citizens was a feature of University life for the past few weeks.

In discussing the matter, Mr. J. W. Young, of the galleries, pointed out the need of co-operation on the part of the larger American educational institutions, in the provision of capable and competent curators and directors for American Museums, something which could be as readily accomplished as is the training of "expert" librarians. With courses for directors standardized by the universities, the country would not be so much at the mercy of the whims of rich art patrons and alleged connoisseurs with foreign accents.

This idea met the approval of the afternoon's distinguished assemblage, Julius Rolshoven supplementing it with the further suggestion that the U. S. should appoint a Minister of Fine Arts, as France has done, and pass a law similar to that recently passed in France, whereby on each resale of work of art 1 1/2% of the purchase price must be paid to the artist or his heirs. When one reflects on what such a statute would have meant to Blakelock and his family alone, the justice and the wisdom of the measure becomes at once apparent. This was an appropriate occasion for helpful thoughts of every description, an afternoon wherein \$67 for our soldiers was netted by the art of a man who, in his lifetime, gave his uttermost farthing to help supply necessities for the defenders of the Union in the Civil War.

PHILADELPHIA

A veritable "human document," recording impressions on the artistic temperament of the artist, made by a study of the stirring scenes evolved by "War Work in America," is an exhibition of the original drawings and lithographs executed by Joseph Pennell for exhibition and reproduction, now on in the new and enlarged Rosenbach Galleries on Walnut St. The catalog is not the least interesting feature of the display, as its foreword and notes by the artist are characteristically frank and caustic, with here and there a flash of humor, and is unique in the way of a literary production. (This catalog's comments are discussed elsewhere in this issue.)

There are upward of 80 of these black and whites, shown for the first time, made by permission of the U. S. Government, exhibited by consent of the War and Navy Departments, and executed with all the spirit and dash one is accustomed to see in Pennell's work. The work of building fabricated ships at the Hog Island plant, repairing of cruisers in dry docks, forging of big guns and shells, slicing up of huge carcasses in the abattoir, making anchors and propeller blades—in short, the Hymn of Work is here in pictures that mark the gravest moment of American history.

The annual meeting for the election of officers of the Print Club was to be held



ANGEL
Detail Book of Remembrance
Eugenia B. Stein

BOSTON

John S. Sargent, now in England visiting his sisters and attending to matters of business, is to return here in the autumn to work on his mural decorations for the rotunda of the Museum.

Walter Gilman Page has recently completed a portrait of Capt. Webster Edgar, U.S.N. On exhibition in Charles A. Walker's studio is an important picture by Benjamin West, "The Death of Wolfe," the smaller of two canvases painted by West of this subject. The picture was for many years in the "Quebec House," Westerham, Kent. Its companion is still in England. Watercolors of New England birds, by Charles Emile Heil, are on view at the Mass. Normal Art School. Designs submitted in a competition for a Girl Scout poster are on exhibition at the Public Library. Charles Hopkinson spoke on "The Technique of Painting," May 19, at the Museum.

There were about 100 canvases in the annual exhibition of the Lynn Art Club, recently held in the studio of Arthur J. Hammond, Swampscott. Coast scenes by Mr. Hammond and Edward A. Page were among the features of the show, which included works by Paul W. Rowell, J. Warren Anthony, Harry W. Powers, Lawrence Rainsford, Ernest L. Proctor, Charles A. Lawrence, Abbie J. Barry, Stuart Urquhart, Walter A. Vaughan.

In addition to the gifts already reported in the AMERICAN ART NEWS, the Fogg Museum of Harvard, in its annual report, lists the following accessions during the past year: "Sunday at Domberg," watercolor by Whistler, and "Bridle Path, Tahiti," watercolor by John LaFarge, from Edward D. Bettens; 229 Japanese prints, 42 Chinese porcelains, 5 Japanese screens, 10 watercolors by Dodge Macknight, 3 lithographs by Whistler, water color, "From Hastings," by Turner, 35 drawings by Joseph Lindon Smith, and many other objects, from Dr. Denman W. Ross; 9 fragments of mosaic work from the mosques of Turkestan, 3 fragments of pottery from Merro, and 3 lamps, from Capt. Philip M. Lydig; and 30 of Hollar's etchings after Holbein's "Dance of Death," from W. A. White. The Museum has purchased a XIV century Siennese panel, painted on both sides. "A Deposition" and "Woman, Behold Thy Son" are the subjects. Other recent purchases are "The Matterhorn," watercolor by John Ruskin, and "Edinburgh," pencil drawing by Turner. After the report had been compiled the Museum received from Mr. Charles L. Freer of Detroit a notable Chinese painting, "Ancient Pines and Rocks," attributed to Li Cheng, the Sung master.

The original models of Bela L. Pratt's sculptural decorations for the front of the Boston Opera House, and several smaller works by this artist, have been lent to the New England Conservatory of Music by Mrs. Pratt. Two of the panels have been installed in the lunettes at either end of the Conservatory library—spaces which they fill admirably. A third piece has been hung in the room of Director George W. Chadwick. A medallion portrait of Abraham Lincoln is included in the gift, and this has been placed in the general manager's room.

The works in the library, which will henceforth be on public exhibition daily, are "The Dance," "The Drama," and statuettes symbolizing "Manufacture" and "Victory." The operatic decorations are works which the late sculptor made for the Boston Opera Company under commission from its then manager, Ralph L. Flanders, general manager of the Conservatory. They constitute an important addition to the music school's list of treasures of fine art, which include the historic full length statue of Beethoven, by the American sculptor, Crawford; a bronze bust of the founder; several valuable illuminated old musical MSS.; and numerous ancient musical instruments. Ernest C. Sherburne.

Miss C. Barrett-Straight has left her studio at 96 Fifth Ave. and gone South to execute painting commissions.



BOOK OF REMEMBRANCE
and Stand
Eugenia Bethune Stein

In Calvary Church

If the tenets of the Swedenborgian faith of George Inness be indeed facts, his spirit must have been present and mightily pleased withal.

Marion Dyer.

ROCHESTER

The current exhibition at the Memorial Art Gallery is made up of a number of portraits and still lifes by Maurice Fromkes; oils and charcoal sketches by Louis Ashton Knight, and an interesting series of lithographs, an official exhibit under the auspices of the British government, in which such men as Frank Brangwyn, Muirhead-Bone, Charles Shannon, Edmund Dulac and Augustus John have endeavored to perpetuate Briton war aims and ideals.

DALLAS (Texas)

Several pictures of superior merit have recently been added to the collection in the Crawford Art Gallery. They include examples of the "King's Derby, 1907" by Cullin, the "Odalisque's Message" by Fletcher, and several recent works by Mrs. Crawford.

CINCINNATI

The annual election for 1918 of the Cincinnati Art Club was held May 11 at the Art Club rooms. The following officers were elected: Pres't, Martin Rettig; vice-pres', Val. Bonhajo; sec'y, Frank Wilmes; treas., Charles W. Waite and directors, George Debereiner, Martin G. Dumler and Edward H. Potthast.

The election of Mr. Martin Rettig as president of this excellent organization devoted to art is a just recognition of his faithful work as an active member for the past twenty-three years. The officers are elected from the active membership of the club.

SAN FRANCISCO

Gladys Marie Hobart, portrait painter, is showing two portraits at Schussler's Galleries. The artist was formerly a student at the Art Students' League, where she received the Saint-Gaudens scholarship. Her portraits are modern in treatment. She is at present engaged in patriotic work. Carl Oscar Borg is exhibiting this week at the Rabjohn Galleries. Blanche d'Harcourt has returned after a several months' stay in Japan, where she studied art in order to obtain the Oriental viewpoint. Miss d'Harcourt says the government of Japan has put the ban on the nude in art, and in consequence both painters and sculptors have rebelled and are holding their own private exhibitions. The Japanese have made rapid strides in sculpture of late years. Carl Jonnevold is showing a new canvas at the Rabjohn Gallery. This artist has disposed of many canvases in Norway, his native land, and the demand, despite the war, has remained steady. Bruce Nelson was recently graduated as second lieut. from the school of aviation at Columbus, Ohio.

At the Paul Elder galleries there is now on a display of monotypes by Perham Nahl, Myrtle M. Young and Elizabeth Ferra, all local artists. Perham Nahl's subjects include scenes from San Francisco, Monterey, Yosemite and Leguatis. At Schussler's galleries are the etchings of T. F. Simons, the French artist, of gay Paris before the war and colorful Arabian scenes.

The directors of the Art Association announce that they will award three scholarships annually to the high school students of Cala. A jury composed of the faculty of the Cala. School of Fine Arts will make the awards upon work submitted, which is to include drawing, modeling and decorative designing.

Helen Ruth Orbe, who was awarded one of the prizes in the present exhibition of the Cala. Art Club at the county museum, is now in France as a member of the telephone unit of the Signal Corps of the American army. She studied modeling with Elizabeth Edmund of this city, and previously worked with Abastenia Eberle in N. Y. She has recently studied with Albin Polosels at the Chicago Art Institute.

J. W. Theiss of this city recently held a "one-man" show in Chicago. He has previously exhibited with the American Watercolor Society in N. Y. Eleven of his watercolors and a number of his drawings have been loaned by him to the Cleveland Museum, where the collection will remain for an indefinite period. Karl Yens, a member of the Modern Art Society, had three large canvases in the Spring Academy, N. Y.

Roi C. Colman is showing a number of landscapes at the Battey Gallery, Pasadena.

TOLEDO

Over 1,200 poster drawings by school children filled most of the galleries in the museum the first two weeks of May. Other exhibits at the museum this month are: Provincetown canvases by Gerrit A. Beneker and Oscar Gieberich, in a joint display, works by master etchers from the Roullier Galleries of Chicago, attended by H. M. Dunbar, paintings by Henry Caro-Delvaille, portraits of women and decorations and sculptures by Theodore Spicer-Simpson.

The Toledo Committee of Pictorial Publicity, with headquarters in the Museum, was organized to assist the Government in poster work. The committee is working under the supervision of the committee of the Middle West, whose headquarters are in Chicago. The Toledo committee has invited all the artists in Toledo and northwestern Ohio to participate. Two dozen posters, sketches and ideas were submitted the first week.

Frank Sottek.

TOKIO (JAPAN)

Japan has recently held a salon in charge of the government's educational department here. This has been termed by a correspondent as "the greatest of all Japan's art exhibitions." In the 35 days of its session, it was visited by 25,000 people. For the first time in the history of Japanese art displays an official criticism has been made public.

In this report the wide choice of subjects has been commented upon, as well as the freedom of handling, with the subsequent breaking away from the conventional art methods which have always predominated in Japanese art. While the decorative quality with the use of flat tones, says the critic, is to be commended, the conglomeration of colors and the use of lifeless pattern is to be deplored. They, as yet, lack self-reliance and copy nature too minutely instead of seeking the light of their own inner vision. The critic reminds the artist that quality is not dependent on large areas in painting but is more often found in canvases with little pretense as to size. He then expresses a hope that the artists will bring to the future salon, canvases that portray the greatness of their own nation.

LOS ANGELES

The second annual spring exhibition of the Cala. Art Club, now on at the Museum, Exposition Park, is the best ever held by the club. A number of new members have been admitted to the club and make their first showing at this time, adding materially to the excellence of the exhibition.

The great interest felt in the art activities of the club is manifested by the number of prizes offered this year. The jury of awards, composed of William Wendt, Julia Bracken Wendt, William Preston Harrison, Eben F. Comins, Seymour Thomas and Anthony Anderson, awarded the prizes as follows: The first Clarence A. Black prize of \$100 for the best landscape to Benjamin C. Brown for his "Indian Summer"; the second Black prize for the best picture, irrespective of subject, to Carl Oscar Borg for "Festival in Hopi Land"; the hon. mention and third Black prize to Mabel Alvarez for her "Portrait of Miss C."; the Ackerman prize of \$100 for the best figure study to Hovsep Pushman for his "Summer Days"; and of the two sculpture prizes donated by Florence G. Moore, the first to Helen Ruth Orbe for her "Fountain Figure," and the second to Ella Buchanan for "Mrs. J. Alexander." The popular prize of a \$100 War Savings Certificate, offered by Mr. and Mrs.

holding an interesting collection at the Long Beach Public Library, including etchings, wood block prints, mezzotints and monotypes. Guy Rose's landscapes are shown at the Kanst Gallery.

An exhibition and sale of pictures donated by the artists of southern Cala. is on at the Young Women's Christian Association under the direction of Mr. William Swift Daniell. The entire proceeds of sales are to be given to the Red Cross.

A collection of paintings by William Wendt was shown at the Friday Morning Club through April.

Miss Helen Ruth Orbe, who received the first sculpture prize of the Cala. Art Club exhibit, is now in France in the telephonic unit of the U. S. A. Signal Corps.

Prince Troubetszkoy, who returned to Pasadena to spend winter, is modelling "Charlie" Chaplin and Douglas Fairbanks. An exhibition of sculpture by Allan Clark has just closed at Exposition Park. Eleven small figures and reliefs and a life-size bust comprised the exhibit. This artist was formerly a student at Chicago Institute, and came here from Tacoma, to make studies of Miss Ruth St. Denis in her Oriental dances. The Print Makers of Los Angeles are exhibiting at Exposition Park. Dana Bart-



PAUL REINHARDT
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William Preston Harrison, to be awarded at the exhibition's close to the artist whose picture receives the greatest number of votes during the exhibition, is arousing much interest.

C. P. Townsley, formerly connected with the late William M. Chase in his Carmel school, is showing a number of canvases in the Battey Gallery, Pasadena. One gives an interesting glimpse of Picardy, where the great world struggle is now raging. Mr. Townsley is doing excellent work in his school in Pasadena as director of the Stickney Memorial School of Art. He also devotes every summer to the summer school at Carmel. Mr. Townsley recently exhibited at the Chicago Art Institute a canvas called "The Girl in Blue."

Edwin Dawes, recently from Minneapolis, is showing a number of canvases at the Kanst Gallery. May Mot-Smith also holds an interesting exhibition at this gallery, consisting of miniatures, medals and jewelry designs.

Benjamin Brown is showing oils and color etchings at the LeRoy Ely Gallery, Pasadena. An exhibition of paintings by Esther Mabel Crawford is now on in the Fine Arts Building gallery, State Normal School.

The Print Makers of Los Angeles are

holding a number of canvases at The Friday Morning Club.

The Los Angeles Modern Art Society's show still continues at the Brack Shops. The local artists contributing are Helena Dunlap, Henrietta Shore, Bert and Meta Cressey, Arthur Vernon and Wm. Cahill. Guests exhibiting are Paul Burlin, Wm. Glackens, Victor Higgins, Jonas Lie, Maurice Pendergast and Walter Ufer. At the last moment Robert Henri was able to send a small canvas, an Indian portrait.

Cala. landscapes by Elmer Wachtel and Marion Kavanaugh Wachtel were lately shown at the Ely Gallery in Pasadena. Karl Yens is exhibiting a collection of 50 oils at Exposition Park. J. Bond Francisco, one of the local pioneer painters, is showing about 20 of his paintings downtown. At the Kanst Gallery, Theodore B. Modra has on view some 20 landscapes. Charles Louis Turner is at the Battey Gallery in Pasadena with a collection of his latest landscapes.

George Curtis Stanton is exhibiting a number of landscapes in the main gallery of the county museum, Exposition Park. This artist spent last summer painting around Sante Fé. At the same time and place, Guy Rose is showing his canvases, which include both landscape and figure.



ST. GREGOIRE
(Carved wood-Polychrome)
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Art Sale, May 27.

It is a great disappointment to the artists of this city that no arrangement has been made to exhibit in Los Angeles the Zuloaga canvases now in the State. Under Mr. Laurvik's intelligent and enthusiastic management, San Francisco artists have been given many similar rich opportunities this year.

H. M. Dunbar, now with the Roullier galleries, Chicago, has just closed a fortnight's exhibition of selected painter etchings of first quality, among which were the full 16 of Whistler's "Thames River" set. Donald Shaw MacLaughlan was represented by some new Tennessee scenes of great beauty and by several of his joyous Italian plates, notably some from the "Songs from Venice" series.

Jessie C. Glasier.

On May 15 there was opened at the University Museum, Phila., the first exhibition of Mohammendan art ever held in this country. It consists of some rare art specimens purchased by the museum during the last few years, loaned objects from the finest private collections in the country, and loaned contributions from dealers.

Museum Association Meeting

Resolutions were adopted Wednesday by the American Association of Museums in convention at Springfield, Mass., declaring that any member guilty of disloyalty in word or act shall be dropped from membership. The basis of membership was modified and broadened.

Officers were elected as follows: Pres't, Newton H. Carpenter, Chicago Art Institute; Vice-Pres't, Dr. W. P. Wilson, Commercial Museum, Philadelphia; Sec'y, Harold L. Madison, Park Museum, Providence, R. I.; Treas., L. Carle Rowe, School of Design, Providence, R. I.; Councillors for three years, Dr. James E. Talmadge, Deseret Museum, Salt Lake City, and Paul M. Rea, Carleton (S. C.) Museum; Councillor for one year, Charles R. Toothaker, Philadelphia Museum.

Souvenirs of Soldiers

The custom of having portraits in various mediums, as also statuettes and busts of men and women serving under the colors, which has been almost universal in England and France during the war, has not as yet become established here to any extent. It is a good custom, and while photographs of those doing patriotic duty are, of course, good to have, they are not as enduring or satisfactory as the painting, or better, the sculpture. Miss Marie Apel, the well-known young sculptress and an exhibitor at the London Royal Academy and Academy of Design exhibitions, offers to model portrait busts at her studio, 3 Washington Square North, as she considers this a patriotic effort, and will so model these at a low price and with few sittings for anyone in the service or their friends or relatives.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Allied Artists of America, Fine Arts Bldg., 215 W. 57 St.—Fifth annual exhibition of paintings and sculptures to May 28.
American Art Galleries, 6 E. 23 St.—Relief for Belgian Babies, art exhibition open daily.
American Museum of Art, Columbus Ave. and 77 St.—Paintings by Short Bull, Chief of the Ogala Indians.
Anderson Galleries, Park Ave. and 59 St.—Works of art donated to the A. B. F. B. Permanent Blind Relief War Fund of 590 Fifth Ave.; exhibition and private sale to June 2.
Ardsley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Paintings and other works by a number of independent artists.
Arlington Art Galleries, 274 Madison Ave.—Selected American paintings to June 10.
Art Alliance of America, 10 E. 47 St.—Craft work by pupils of all N. Y. State's High Schools, June 1-8. War Saving Stamps, Nat'l Schools' Poster Competition, June 12-19.
Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Sculpture by Prof. Joseph M. Kratina, in the hotel foyer to June 1.
Babcock Gallery, 19 E. 49 St.—Works by prominent Americans.
George Gray Barnard Cloisters, 454 Fort Washington Ave.—Open daily 10 to 5, except Mondays. Admission fee \$1; Sat. and Sun., 50 cents; for the benefit of the widows and orphans of French sculptors.

Bonaventure Galleries, 601 Fifth Ave.—Color drawings of Horace Walpole Estate at Twickenham, near London, by Paul Sandby. French War Medals.
The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries, May 30-Nov. 1.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, through May 26.

Daniel Gallery, 2 W. 47 St.—Watercolors by modern artists.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French paintings.

Ehrich Print Gallery, 707 Fifth Ave.—Color Wood Block Prints by American Artists, to June 8.

Ferargil Galleries, 24 E. 49 St.—Marines by James G. Tyler, through May.

Folsom Galleries, 560 Fifth Ave. (Dreicer Bldg.)—American paintings.

Gorham Gallery, 5th Ave. and 36 St.—"Angelus Belli," by V. Fucigna.

The Grolier Club, 47 E. 60 St.—Mezzotints, Part II, chronologically arranged, from Dixon to Cousins, to June 1.

The Little Gallery, 4 E. 48 St.—Display of work by the Tenafly Weavers, through May.

Macbeth Gallery, 450 Fifth Ave.—Group of Americans, through May.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25¢, free other days. Isaac D. Fletcher coll'n. American sculpture display.

Modern Gallery, 500 Fifth Ave.—Paintings by Picasso, Vlaminck and Terain; Daumier lithographs.

Montclair Art Association, Montclair, N. J.—Paintings and sculpture pertaining to the garden, to June 9.

Montross Gallery, 550 Fifth Ave.—Pictures by American Artists. To continue indefinitely.

New York Historical Society, 170 Central Park W., near 77 St.—American caricatures, May, June and July.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, Making of a Lithograph. Recent accessions to Print collection (see notice in news columns).

Pen & Brush Club, 132 E. 19 St.—Portraits and figure works, to end of May.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

ART AND LITERARY AUCTION SALE CALENDAR

Anderson Galleries, Park Ave. and 59 St.—Books from library of W. M. Cooper, June 7, exhibition to date of sale.

Waldorf-Astoria Ballroom, Monday evening, May 27 following Red Cross Team dinner, about 9:30 P. M. Art works of approximately \$100,000 in value, donated by leading art dealers of N. Y. for benefit of the Red Cross. Exhibition Ritz-Carlton Ballroom Monday afternoon.

Boston—C. F. Libbie & Co.—Library of Roswell H. Hassam, of Manchester, N. H., May 28 aft., May 29, morn. and aft.

DUVEEN BROTHERS

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Blue and white Staffordshire platters brought fair prices at the Barnes sale at the Phila. Art Galleries during the same week. One with a view of "Fairmount Near Phila." was sold for \$39; another with a "View of Pittsfield, Mass." went for \$26, and one with the N. Y. coat of arms for \$20. An old canary jug, decorated in silver lustre, 6½ in. high, fetched \$57.50, and a brilliant old silver resist lustre jug, 4½ in. high, was sold for \$25. An old Chinese covered Brazier, fish scale and hawthorn decorations, 10½ in. high, fetched \$26.50. A dark blue and white Staffordshire platter, "View of Detroit," went for \$32, and a dark blue and white "States" platter, with portraits of Washington, figures of Justice, Liberty, etc., sold for \$35.

Grant B. Schley and Others' Sale

The first session of the sale of the furnishings and embellishments from the estate of the late Grant B. Schley and several others, Monday aft. in the American Art Galleries, brought a total of only \$2,266. No. 53—Two colored mezzotint engravings: "The Rustic Hovel," "The Cottage Sty," after Morland, by E. Bell, brought \$120, the top price, from James J. Fox.

The pewter, which were an unusual lot, and the feature of the sale, went for "bargain" prices, a pair of French pewter vases and covers, with urn-shaped bodies and lion mask handles, brought \$80 from Rudert, agent.

(Continued on Page 9.)

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ART AND BOOK SALES

(Continued from page 8)

Grant B. Schley and Others' Sale

At the second session, Tues. aft., a total of \$1,809 was realized for brass and copper objects. Prices again ruled low.

At the third session, Wednesday aft., a Cupid and Psyche, by E. Truffet, brought total of \$5,496 was realized.

No. 659, a French bronze statuette of \$225, top figure of the sale, from F. Baumeister. Other sales were:

No. 666—Japanese bronze vase with cover and stand, the body decorated with panels of figure subjects. J. G. Penton, \$210.

No. 893—Japanese bronze garden vase. Col. J. Ruppert, \$205.

No. 696—Pair of Japanese bronze garden lanterns. Di Salve Brothers, \$150.

WITH THE ARTISTS

Miss Caroline Bean has returned from a winter spent at St. Augustine, Fla., where she did street scenes and portrait drawings, and held two exhibitions at the Ponce de Leon Hotel. She will settle in New Canaan, Conn., for the summer season, and will take a studio in New York next winter

Alexander Malie Hudnut, founder of the Hudnut prize for the American Watercolor Society, and himself a painter, has devised a turpentine cup for use on painting palettes. The old form of tin is crude, both in form and construction, and is always leaking. Mr. Hudnut's cup is of spun copper, without seam, and with a gentle curve at the top which avoids the spilling of the turpentine. The whole device is nickel plated and has an ornamental appearance which will appeal to the fastidious artist. The cup has been patented, but not yet placed on the market. Handmade cups have been given by the inventor to Bruce Crane, J. Francis Murphy, and to other friends.

Mr. and Mrs. G. L. Nelson will leave on June 1 for their summer place in the southern Berkshires, where they will raise and can a variety of vegetables which they planted some weeks ago. Mr. Nelson, who was among the first to contribute successful range finders (target sighters) to the camps, expects to paint several more of these canvases during the summer.

Miss Sarah C. Sweeney has a commission to paint the portrait of Mr. Griswold Thompson, upon which she is now working.

J. McGilvary Knowles and Mrs. Elizabeth McG. Knowles, two Canadian artists who met with decided success in Toronto, recently removed their studio to this city, owing to war conditions in Canada, and are settled at 800 Riverside Drive. Mr. Knowles is a portrait and landscape painter of distinction, whose work is familiar to many American art patrons. An example of his work was on view at the recent Phila. Academy exhibition. Mrs. Knowles has won a reputation as a painter of the woods. It is in her painting of chickens, however, that she has achieved her latest success here. She infuses interest, poetry and general artistic skill in her homely little barnyard models.

William J. Baer is busy at his studio, 226 Central Park South, painting a miniature of Captain Snowden Farnestock of the 308th Regiment. Mr. Baer has paid several visits to Cincinnati this winter and while there worked on a number of portrait commissions. He has just finished a life-size portrait in oil of the little grandson of Jacob G. Schmidlapp and his dog, and also painted portraits of the children of Roger K. Rogan of Cincinnati. He has just acquired a rare miniature by Malbone, a portrait of Col. Adam Louis Bingaman of Natchez, Miss., who was famous in his day, as a man of wide culture. Mr. Baer has recently sold his oil, "Nymph Playing with a Rabbit."

De Witt Parshall is conducting an art class and criticizing the work of its members at Santa Barbara, Cala. The class is a most successful and enthusiastic one, and patriotic as well, all the proceeds going to the Red Cross work.

In addition to turning over several hundred dollars to the Red Cross work, the class has raised the funds for the purchase of a Ford truck for the Red Cross Salvage Department. Mr. Parshall writes the ART NEWS that "it will be seen by the class activities that its members have not been entirely overcome by the manana of this enchanted region."

He will return to N. Y. Oct. 1 next.

MacDowell Club Sales

Pictures sold during the closing exhibition of watercolors, pastels and drawings at the MacDowell Club galleries were as follows: "The Knitter," "The Green Shawl," "The Pantry Window," by Christiana Hockel, "The Meadow," "Red Cross Nurse," by Elizabeth Cady Stanton, "Portrait Drawing of Theresa F. Bernstein," by Aline M. Davis, "Poppies," by Bertrand Rasmussen, and "Sea Breeze—Florida," by H. Vance Swope.

Clara Mamre Norton recently completed a portrait of M. C. Tuchman, a U. S. Army gunner, and a group of Captain Rudd and his family. She is now at work on a presentation of Miss Anita Southwick.

Otis Williams has taken a studio at 900 Sixth Ave., where he is busy with decorative painting. Although a mural painter of unusual talent his figure work and landscapes are also of decided worth.

Milton Mayer, a New Rochelle lawyer, has a studio at 1947 Broadway, where he paints decorative landscapes on given days each week, merely for the love of the work. He is planning to hold an exhibition at the Civic Club next month.

The Eizo Kondo Galleries at 1947 Broadway are showing a collection of Japanese prints. Their present display also includes a number of other interesting oriental specimens.

Edmund C. Tarbell is spending some weeks in N. Y. painting a portrait.

Clara Howard, the miniature painter, who met with a serious accident (falling on the ice in early January and breaking her hip) is still confined to her bed at the Roosevelt Hospital.

At his studio, 1947 Broadway, Charles Haffner is modeling a portrait bust of Elsie Ferguson. He has recently been accepted by the Government for camouflage work and will begin work in Brooklyn next month.

Mlle. Kasimir Drzakonska, the Polish painter, has left for Kansas City, where she will paint portraits for some months to come. During her stay in the West she will hold an exhibition of a number of her recent works.

The Art Center Gallery, 1947 Broadway, will be glad to accept decorative paintings for exhibition purposes for two weeks, without any charge to the artists.

A. Albright Wigand has had a busy winter painting at her Staten Island studio. Her latest work is a portrait of a lady.

S. Mary Norton has just completed a portrait at her studio, 1947 Broadway. She is preparing to go to her country place in the Pocono Mountains to attend to early planting of buckwheat and potatoes as her attempts at raising these commodities proved a success last year.

Robert Hamilton has recently sold one of his fine Berkshire landscapes to Mr. K. B. Miller. Three of his cattle pictures have also found purchasers. A sheep picture was bought by a private collector and others were sold to dealers.

At his Holbein studio Otis Sweet, Jr., is showing a number of marines and shore pictures painted during the past summer at Ogunquit. One of the most important has recently been purchased by a New York collector.

Samuel J. Woolf has recently arrived in France where he will work as a war correspondent for a current monthly. He does not expect to do any painting while abroad but will devote himself to writing.

Elliott Daingerfield of the Gainsborough Studios reports that he is having a successful season. He has sold several pictures lately, among them, "The Sentinel," mentioned some weeks ago in the AMERICAN ART NEWS.

Emile Gruppé, who has recently taken a studio at 154 W. 55 St., has painted a poster portrait of Labowska, the dancer, for use in theatre lobbies. This young artist is also a talented landscape painter and displays unusual gift for color. Although little more than twenty, he has exhibited at the Academy for the past four years, and has an example well hung in the present exhibition. He is now painting a portrait of a woman.

A portrait of the late Supreme Court Justice John J. Brady, by J. Campbell Phillips, will be unveiled by the Bronx County Bar Association June 7 next.

A portrait of LeBaron Cooke, the young poet, painted by Harley Perkins, the Boston artist, is included in the annual spring exhibit in the Sweatt Museum, Portland, Maine.

At the Edison Galleries, 473 Fifth Ave., a number of recent Florida landscapes by George Inness, Jr., remain through May 28.

President Wilson is now posing for a Cuban artist, A. Romanach, who is painting his portrait for the City of Havana.

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High School Pupils' Work

An exhibition of posters, made in a competition of twenty N. Y. High School pupils under the auspices of the Committee for the Prevention of Tuberculosis in Manhattan, the Bronx and Brooklyn, is on in the galleries of the Art Alliance of America, 10 E 47 St., to May 26.

The work is deserving of commendation, many of the designs showing both originality and invention on the part of the youthful artists. Besides the prize winners there are several really charming posters and one is astonished at the evident comprehension of the theme in question and at the varied manner of treating it. Color, composition and technique give promise of good work to be looked for from these young exhibitors.

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